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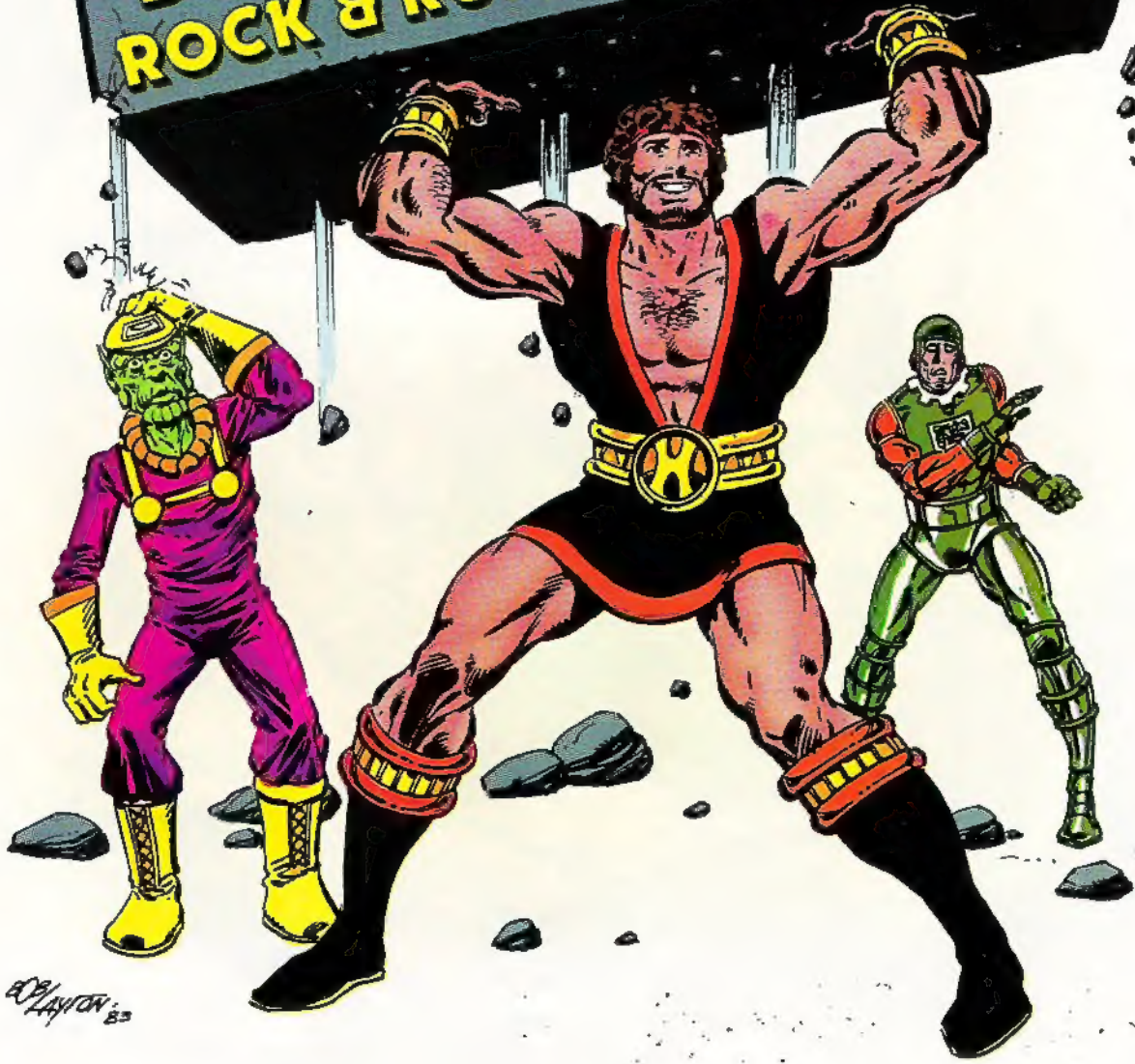
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MARVEL MAGE™



IN THIS
ISSUE!

RETURN OF
THE JEDI!
BOB LAYTON INTERVIEWED!
ROCK & RULE and other stuff



BOB LAYTON '83

What happens when all the legends are shattered?

The unforgettable answer is in
MOON KNIGHT #33.
On sale *May 31st.*



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MARVEL COMICS



RED SONJA

The following comics have an October cover date:

Shipping 6/7/83; on sale 6/28/83:

THE THING #4—Written by JOHN BYRNE. Pencils by RON WILSON. Inks by HILARY BARTA. Ben Grimm knows the feeling of being "I, Monster," which is why he and Lockjaw come to the aid of a woman who is caring for a misshapen monstrosity that the townspeople would like to destroy.

KA-ZAR #28—Featuring the writing debut of MICHAEL CARLIN, and the pencils of ARMANDO GIL. There's "Trouble in Paradise" as Ka-Zar proposes to Shanna and doesn't get the answer you'd expect, and then goes on a suicide mission to save all of Pangea.

RED SONJA #2 (Limited Series)—Written by TOM DeFALCO. Break-downs by MARY WILSHIRE. Finishes by NESTOR REDONDO. Sonja owes a "Blood Debt" to the man who rescued her from death, only to die himself shortly afterwards, and her quest for vengeance leads her to meet her own female alter-ego.

NEW MUTANTS #8—Written by CHRIS CLAREMONT. Pencils by SAL BUSCEMA. "The Road to Rome" is where the Amazon River leads the New Mutants, accompanied by Sunspot's explorer mother.

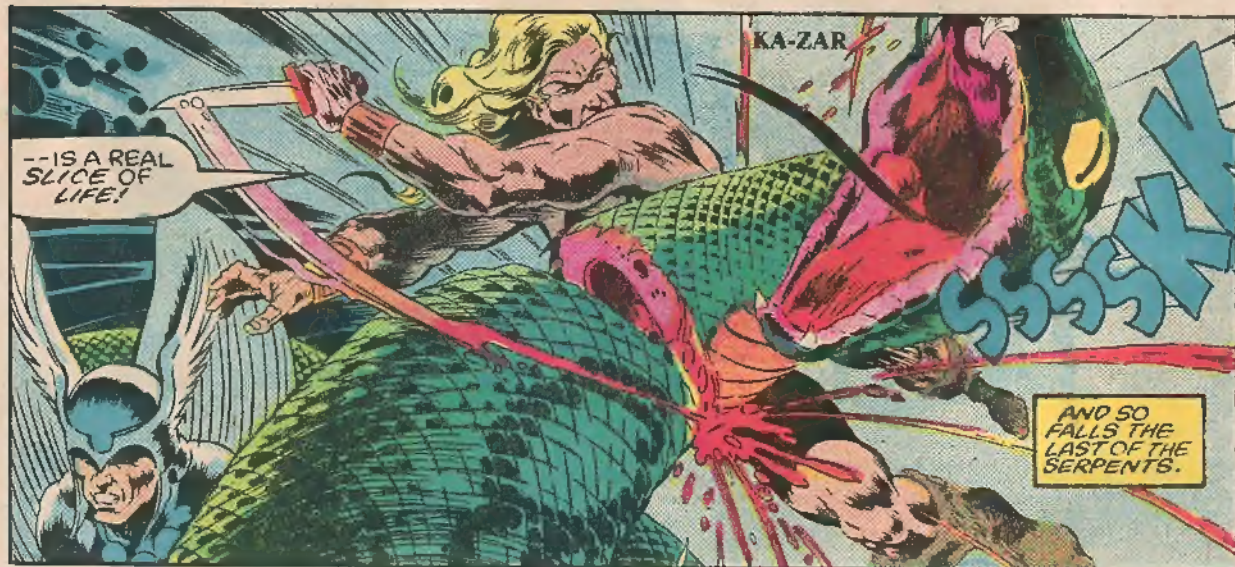
DAREDEVIL #199—Written by DENNY O'NEIL. Pencils by WILLIAM JOHNSON. Inks by MIKE MIGNOLA. As the Kingpin hatches plots in New York, Daredevil comes face to face in Japan with the mysterious Dark Wind, the group behind the attempted resurrection of Bullseye.

ROM ANNUAL #2—Written by BILL MANTLO. Pencils by SAL BUSCEMA. Inks by IAN AKIN & BRIAN GARVEY. Introducing the exiles from Galador known as the Space Knight Squadron, and they're the only hope of saving Rom from Wraith sorcery.

Shipping 6/14/83; on sale 7/5/83:

AMAZING SPIDER-MAN #245—Written by ROGER STERN. Pencils by JOHN ROMITA, JR. Inks by KLAUS JANSON. The return of Spidey's newest and most mysterious foe, the Hobgoblin, in a battle to the death (no lie) with the Wallcrawler.

CAPTAIN AMERICA #286—Written by J.M. DeMATTEIS. Pencils by MIKE ZECK. Inks by JOHN BEATTY. Get ready, cyborg fans, because Cap's path crosses with the clone of Luther Manning, sent back in time to discover the fate of Deathlock the Demolisher.



COMING ATTRACTIONS

THOR #336—Written by ALAN ZELENETZ. Pencils by MARK BRIGHT. The final fate of Jane Foster! A startling decision by Sif! And something that you didn't even know existed, namely the secret of Donald Blake!

INDIANA JONES #10—Written by DAVID MICHELINIE. Pencils by DAN REED. Inks by DANNY BULANADI. The conclusion of the saga of the Hovitos idol (that little gold statue *Indy* went to so much trouble for—and lost—at the beginning of "Raiders of the Lost Ark").

U.S. 1 #6(Limited Series)—Written by AL MILGROM. Pencils by FRANK SPRINGER. U.S. 1 and his intrepid supporting cast face another plot* of the *Highwayman* as the mystery deepens.

HAWKEYE #2 (Limited Series)—Written and pencilled by MARK GRUENWALD. *Hawkeye* is on the run from *Cross Technological*, and *Cross* would like nothing better than to silence the avenging archer. So who more appropriate to send than—the *Silencer*?

DR. STRANGE #61—Written by ROGER STERN. Pencils by DAN GREEN. Inks by TERRY AUSTIN. "Power Be the Prize" of the *Darkhold Book*, the mysterious tome that could either spread vampire evil across the earth or end it for all time. It depends on whether it falls into the hands of Doc and his cohorts *Hannibal King*, *Frank Drake* and *Blade*, or into the evil clutches of *Dracula*.

RETURN OF THE JEDI #1 (Limited Series)—Written by ARCHIE GOODWIN. Art by AL WILLIAMSON and CARLOS GARZON. The most eagerly-awaited sequel in motion picture history is here, as *Luke* and Co. go running to the aid of their long-lost friend *Han Solo*.

ILLYANA & STORM #1 (Limited Series)—Written by CHRIS CLAREMONT. Pencils by JOHN BUSCEMA. Inks by TOM PALMER. Beginning the exploration of *Illyana's* seven lost years, and the introduction of the woman warrior known only as *Cat*.

MARVEL/DC PRESENTS #2: THE JUSTICE LEAGUE & THE AVENGERS—Plotted by GERRY CONWAY. Scripted by ROY THOMAS. Pencils by GEORGE PEREZ. Inks by DICK GIORDANO. *Thor* vs. *Superman*! *The Flash* vs. *Quicksilver*!

Hawkeye vs. *Green Arrow*! The matches you've always wanted to see as our heroes (and theirs) go barrelling through time and space, at the command of *Kang the Conqueror* and *The Lord of Time*, in pursuit of the elusive *Protosphere*.

Shipping 6/21/83; on sale 7/12/83:

MARVEL TEAM-UP ANNUAL #6—Written by BILL MANTLO. Pencils by RON FRENZ. Featuring the titanic team-up of *Spider-Man* with none other than *The New Mutants* and, just to make things interesting, *Cloak and Dagger* (but whose side are they on?).

INCREDIBLE HULK #288—Written by BILL MANTLO. Pencils by SAL BUSCEMA. *Thunderbolt Ross*, unable to accept the *Hulk's* presidential pardon, teams with an evil mastermind to bring about the *Hulk's* destruction by using the power of the *Abomination*!



MARVEL COMICS



Shipping 6/21/83; on sale 7/12/83:

AVENGERS #236—Written by ROGER STERN. Pencils by AL MILGROM. Inks by JOE SINNOTT. Special Twentieth Anniversary issue, featuring the *Avengers'* new logo, *Spider-Man's* tryout for the team, and the return of the *Juggernaut*.

ROM #47—Written by BILL MANTLO. Pencils by SAL BUSCEMA. Inks by IAN AKIN and BRIAN GARVEY. "One Man's Toys are Another Man's Terror" as, with the new *Dire Wraiths* lurking in the background, *Rom* is attacked by the off-beat robot known as *Brynocki*.

CONAN THE BARBARIAN #151—Written by MICHAEL FLEISCHER. Pencils by JOHN BUSCEMA. Inks by ERNIE CHAN. *Conan* encounters a bizarre race in the "Vale of the Half Men."

MARVEL TALES #156—Back in *Spider-Man #18* J. Jonah Jameson was chortling and the *Sandman* was stalking as STAN LEE and STEVE DITKO gave us "The End of *Spider-Man*." **MARVEL TALES #156** reprints this classic issue.

POWER MAN/IRON FIST #98—Written by KURT BUSIEK. Pencils and inks by ERNIE CHAN. Beginning the build-up to issue #100, it's the return of *Shades* and *Comanche*—if you thought they gave *Luke* and *Danny* trouble before, wait until you see them with super powers!

G.I. JOE #16—Written by LARRY HAMA. Pencils by MIKE VOSBURG. Inks by JON D'AGOSTINO. It's a "Night Attack" as we have a showdown between the *Joes* and *Cobra* at the Treasury Building in Washington, D.C. to prevent a scheme that would cause the death of millions.

X-MEN #174—Written by CHRIS CLAREMONT. Pencils by PAUL SMITH. Inks by BOB WIACEK. The aftermath of *Wolverine's* wedding and the prelude to *Scott's*.

CLOAK & DAGGER #1 (Limited Series)—Written by BILL MANTLO. Pencils by RICK LEONARDI. Inks by TERRY AUSTIN. A young girl, newly arrived in New York, falls victim to a particularly insidious type of individual and *Cloak and Dagger* come to her rescue.

Shipping 6/28/83; on sale 7/19/83:

FANTASTIC FOUR #259—A JOHN BYRNE Production as, with *Doctor Doom* pulling the strings, *Terrax* and the *Silver Surfer* slug it out to determine who is the most powerful herald of *Galactus*.

MARVEL TEAM-UP #134—Written by BILL MANTLO. Pencils by RON FRENZ. Inks by MIKE ESPOSITO. It's time for "Boy's Night Out" as *Jack of Hearts* makes the scene, and we learn why *Marcy Kane* is so cold-hearted.

IRON MAN #175—Written by DENNY O'NEIL. Pencils by LUKE McDONNELL. Inks by STEVE MITCHELL. As *Tony Stark* finds himself in a strange city with no memory of how he got there, *Rhodey* finds himself enjoying more and more the power of the iron armor.

PETER PARKER #83—Written by BILL MANTLO. Pencils by AL MILGROM. *Spider-Man's* confrontation with the *Black Cat*, plus the fate of the *Punisher*.



COMING ATTRACTIONS

DEFENDERS #124—Written by J.M. DeMATTEIS. Pencils by DON PERLIN. Inks by KIM DeMULDER. The lead-in to #125 as we learn the entire secret behind the Elf and the Tribunal, and the reason why the Defenders must break up.

STAR WARS #76—Written by JO DUFFY. Pencils by RON FRENZ. Inks by TOM PALMER. Lando Calrissian and Mon are trapped in the Empire-controlled citadel of Gamander. And their lives may depend on the strangest undercover agent of all—R2D2.

OFFICIAL HANDBOOK OF THE MARVEL UNIVERSE #10—From Shield through Submariner, featuring JOHN BYRNE's Snowbird, the Space Phantom by FRANK MILLER, and Starfox by JIM STARLIN.

ALPHA FLIGHT #3—By JOHN BYRNE. Continuing the strange secret of Marrina's past, and the plans that a mysterious undersea denizen has for her.

WHAT IF #41—Written by ALAN ZELENETZ. Pencils by MARK SYLVESTRI. "What If Submariner Had Not Lost His Memory?" outlines the story of an Atlantis never before seen and Namor's power struggle with his vicious cousin, Prince Byrrah.

CAPTAIN AMERICA ANNUAL #7—Written by PETER GILLIS. Pencils by BRIAN POSTMAN. The absolute, final story of the Cosmic Cube, guest starring the Aquarian, A.I.M., and the Shaper.

MARVEL MAGAZINES:

MARVEL SUPER SPECIAL #28: KRULL (Shipping 6/28, on sale 7/19)—Written by DAVID MICHELINIE. Pencils by BRET BLEVINS. The story of Prince Colwyn and Princess Lyssa of the world of Krull, forced into an unwanted marriage in the midst of an alien invasion, who eventually become staunch allies, willing to break into the very stronghold of the enemy to free their planet. A Mighty Marvel Movie adaptation.

SAVAGE SWORD OF CONAN #92 (Shipping 6/14, on sale 7/5, Sept. cover date)—Written by MICHAEL FLEISCHER. Pencils and inks by ALFREDO ALCALA. Conan is chained to the rightful heir of an ancient civilization, and as they attempt to get back to it they find themselves on the run from "The Leopard Men of Darfar."

BLIP #7 (Shipping 6/21, on sale 7/12, August cover date)—More Blip Tips and previews of video games to come.

BIZARRE ADVENTURES #36 (Shipping 6/21, on sale 7/12)—The name of the game is "Revenge," with retribution dealt out by the likes of LARRY HAMA ("Dr. Deth"), MIKE CARLIN, PAUL SMITH and STEVEN GRANT. A Direct Only title, don't forget.

MARVEL AGE #7 (Shipping 6/21, on sale 7/12)—Together again for the first time—STAN LEE and JIM SHOOTER interviewed. Plus another installment in "The Office Handbook of the Marvel Universe," and much more.

FROM THE EPIC LINE:

COYOTE #3—Written by STEVE ENGLEHART. Art by STEVE LEI-ALOA. Guest-starring the Djinn, the head of a group of drug-crazed assassins who come into conflict with the Shadow Cabinet and their newest agent, Coyote.

While we never knowingly print inaccurate information in these pages, Marvel Comics reserves the right to make any changes which may become necessary. We're sorry for any inconvenience this may cause.

—The Bullpen.



Cloak and Dagger

MARVEL COMING RETRATIONS:

MARVEL AGE #6 will cover feature Cloak and Dagger by BILL MANTLO, with cover by RICK LEONARDI and TERRY AUSTIN.

If the plotline for **NEW MUTANTS #8** looks familiar, that's because it was described last issue. **NEW MUTANTS #7** is called "Flying Down to Rio," and will feature Sunspot's mother being kidnapped by a "Mr. T."-like figure.

INDIANA JONES #9 will be pencilled by DAN GREEN, not KERRY GAMMILL, and feature the first half of the story described in this Coming Attractions.

REMINDER TO RETAIL STORE OWNERS:

You still have time to have your store listed in almost every Marvel Comic for \$250 for a two month placement. Just fill out the coupon, include your check (made out to Kalish, Quigley & Rosen), and send to Kalish, Quigley & Rosen, 667 Madison Avenue, New York, N.Y. 10021.

Important Notice: The next closing date for this offer is May 1. Get your listing in while there's still room! If you have a date you'd like to see your store listed, we will be happy to accept it.

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NEWSWATCH

STAN "THE MAN" LEE made one of his occasional forays from the West Coast to visit the Marvel offices in January. Several editors discuss the visit at length in this issue's "Behind the Lines," so I won't go into detail here. Also, some time in late summer, the editors will be winging their way to the West Coast to check out Marvel productions. More on this as it develops.

Beginning in April, our three bi-monthly direct titles, **Ka-Zar**, **Micronauts**, and **Moon Knight**, will be printed on Mando paper, the same high-quality stock on which we're printing the new **Kull the Conqueror** series. You'll be getting the same number of pages on a whiter, thicker stock, at the same price of .75¢.

Are you tired of **Rom**, **Spaceknight**, battling aliens who look like the Pillsbury Dough Boy? Are you bored with villains who just get tossed into limbo every issue? So was RALPH MACCHIO,



Newcomer WILLIAM JOHNSON will be replacing KLAUS JANSON ON **Daredevil**, beginning midway through issue #197 - Klaus will pencil pages 2 through 8, which are set in New York City, and then Bill will take it from there as the action shifts to Japan.

Klaus decided to leave the title after half-a-dozen years when he felt that the monthly schedule was forcing him to rush, to the detriment of his art and the

The much-overworked ARCHIE GOODWIN and JO DUFFY have acquired some much-needed assistance - LAURIE SUTTON. Laurie, who spent three years over at DC and edited such titles as **Legion of Superheroes**, has joined the Epic staff as assistant editor. And no, she doesn't know who The Other is.

which is why WALT SIMONSON has redesigned the appearance of **Rom's** arch foes, the **Dire Wraiths**. According to Ralph, the book's editor, what we've seen up until now is the science-oriented branch of the **Wraiths**. However the new **Wraiths** will be the sorcerous side of that race and, dissatisfied with the job prior **Dires** have been doing, they will be taking matters into their own... eh... tentacles. They make their debut in **Rom** #47. We suggest you take a look.

book. Bill Johnson has a heavy grounding in the martial arts (check out the last three issues of **Master of Kung Fu**) and is so enthusiastic about the book that he did no less than *three* fully penciled splash pages for #197 for **Daredevil** editor LINDA GRANT and scripter DENNY O'NEIL to choose from (and what they don't use, **Marvel Age** #5 will).

CARL POTTS will be replacing AL MILGROM in Al's editorial duties. Al, as was previously announced, will be concentrating on his freelance assignments, including scripting **U.S. 1** and penciling **Avengers** and **Peter Parker**. Carl, a long-time contributor to both DC and to **Epic Illustrated** (and who also had much creative input to "Last of the Dragons" which he renders for **Epic**) will be working in tandem with assistant ANN NOCENTI to produce **Hulk**, **Micronauts**, **Dr. Strange** and **Defenders**.

BRUCE JONES, due to his growing commitment to Pacific Comics (four titles at last count) will be leaving his writing chores on **Ka-Zar**. He will be replaced by mighty MICHAEL CARLIN. Michael has a somewhat skewed sense of humor, which we've seen in the pages of **Crazy** and **Bizarre Adventures**.

BELIEVE IT OR NOT DEPT: In promoting our new trucker series, **U.S. 1**, one little fact somehow got lost in the shuffle - namely, that **U.S. 1** is, and apparently always has been, a maxiseries. That's right, AL MILGROM'S storyline involving ULYSSES SOLOMON ARCHER's battle against the **Highwayman** was designed right from the start to climax in twelve issues.

Several of our mighty Marvel Movie Adaptations have been delayed. **Marvel Super Special** #25: **Fire and Ice** has been suspended as there is, at this writing, no firm release date for the film on which it's based. **Marvel Super Special** #26: **Return of the Jedi** has been pushed back one month because we are contractually bound by Lucasfilm not to let the book be on the stand any sooner than the film, which has a release date of May 25. So - **Octopussy** will become **Superspecial** #26, **Return** will be #27, **Krull** will become #28.

BABYFACED BOB LAYTON

by Steve Ringgenberg

In a relatively short span of time, Bob Layton went from being an assistant to artists such as Wally Wood and Dick Giordano to become one of the industry's top inkers. Following his first stint at Marvel, Layton worked for DC for a year, then returned to Marvel to work as inker and co-writer on IRON MAN. After that, Layton turned to writing and the result was last summer's Hercules mini-series, the first mini-series to be successful enough to warrant a sequel later this year. Layton will also be writing and drawing a new Spider-Man Graphic Novel.

MARVEL AGE: Why did you choose Spider-Man for a Graphic Novel? Why Spider-Man of all the Marvel characters?

BOB LAYTON: The particular story that I have; The things that I wanted to do with Peter Parker. It's not the kind of story that would relate to, say, Captain America, or Daredevil — it's really exclusive to who Parker is as a person, and why he can't seem to get his act together. Spider-Man is not, was *never* one of my particular favorites, but I really felt like this story was something that would really

bring out a different side of him, and that would change his life to some degree.

MA: Will it involve radical changes in the character?

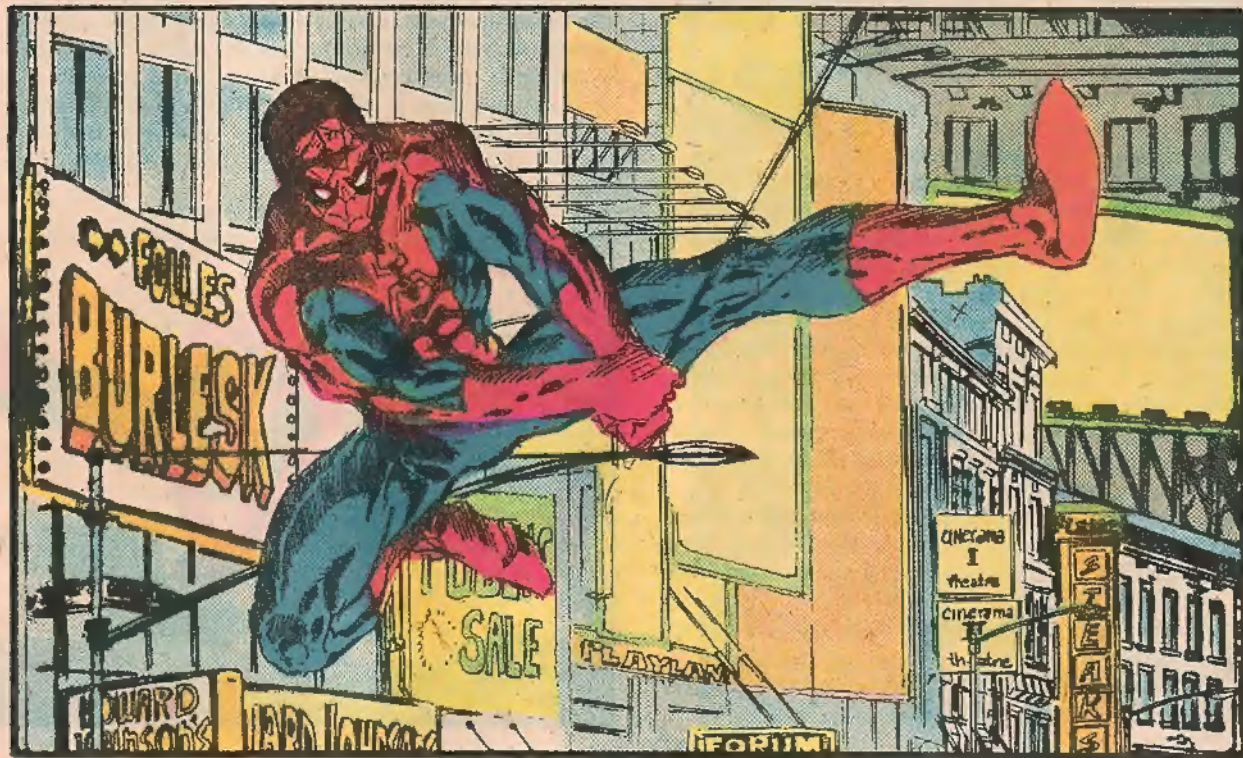
LAYTON: Not changes. Radical growth I imagine, to some degree. Some might think I'm wrong, but I see him as still being quite naive, especially when it comes to his personal life and dealing with other people, women in particular. And I wanted to get him into a situation that wasn't typically Spider-Man.

MA: Such as?

LAYTON: Well, Spider-Man undergoes a really traumatic event — he gets shot up really badly for the first time in his life. He's had colds and sprained his arm, that kind of thing. But here he's rescuing this woman who's the intended victim of a mob hit, and in a moment of decision, he makes a wrong move — he goes for his webs, and they're empty.

MA: After twenty years, he was about due to flub one.

LAYTON: Right. And he takes nine rounds of machine gun fire. So the woman he's just rescued gets him back to her house, and while he's being nursed back to health, he falls in love with her.





MA: And Spider-Man would be gun shy after the experience?

LAYTON: So why not just chuck Spider-Man altogether and live with this beautiful woman? Except, of course, that she's the wife of a gangland bigshot.

MA: He has an affair with a married woman?

LAYTON: Yeah, and that's all I'll say about it.

MA: I assume this takes place over some months. How does it fit into the continuity of the series?

LAYTON: There is no continuity in Graphic Novels. If you talk to Jim Shooter, I think he would tell you the same thing I'm going to tell you, that the Graphic Novels are supposed to be major events in the lives of the characters; not something beyond what *could* happen, or would even be allowed to happen in the regular series. When a story happens in a Graphic Novel, it should be something that is referred to for the rest of the character's existence. Yeah, this is going to change him a little bit, but I don't think in a radical way. I don't think he's going to come out of it with a total personality change. Other writers, of course have the option to refer to it or not, but I imagine they will.

MA: Are there going to be any super-villains in this book?

LAYTON: This is one of the reasons why I'm really particular excited about this story, is that it could actually be a non-super-hero story, and still work.

MA: And you're going to be penciling, inking, and writing?

LAYTON: I'll be doing it all. Except for the coloring. I think Christie Scheele is coloring it.

MA: How much of an influence on your version of Spider-Man, artistically, that is, were the interpretation's of other artists?

LAYTON: I think it's natural to do the Spider-Man that everyone's come to know. I'm not going to get really outlandish with it. I mean, my Spider-Man will vary from Paul Smith's Spider-Man or John Romita Jr.'s Spider-Man. It just so happens that my style happens to be pretty close to what J.R. does anyway. I'm very influenced by him, having worked with him for so long on *Iron Man*. You know, you can't help but come off drawing a little bit like him. I hope I picked up some good things from him. I never really know what it's going to look like, though, until I ink it. Because many people say that, the guts of my drawing is in the inks, not the pencils, so the pencils are more concerned with storytelling. The drawing and the rendering and everything comes in later and that usually determines what the book's going to look like. I never really know. It's like with *Here*, I really didn't know what kind of look the book would take until after I started inking it.

MA: You first started as an inker, right?

LAYTON: That's right, yeah.

MA: You were on *Iron Man*, I believe.

LAYTON: For Marvel, yeah, I think I did two stints at Marvel. I worked here in '75, and I went over to DC for a year.

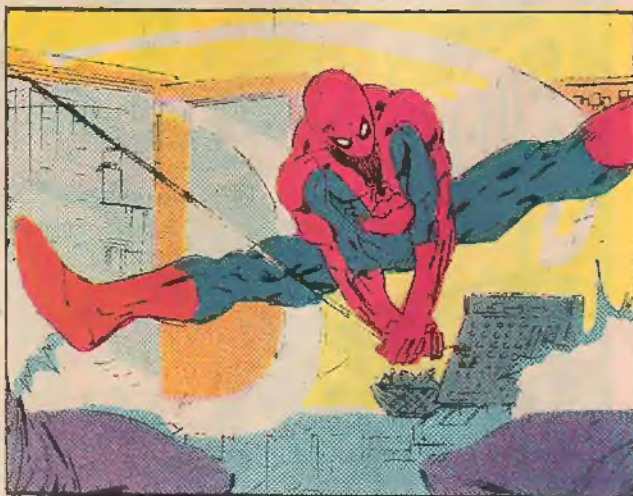
MA: What did you do over there?

LAYTON: I did *All-Star Comics* and *Starhunters*, *Claw the Unconquered*. That's where I first teamed up with Dave Michelinie, and after a year at DC we came over here and did *Iron Man* together, so it was just like continuing our team-up that we had over at DC.

MA: When did you start writing?

LAYTON: I started writing last year, with *Hercules*, actually. Although I had co-plotted the 38 or so issues of *Iron Man* that I did with Dave. Dave was a tremendous learning experience: I think he is a really good writer. And he knows the technical aspects of writing better than anybody. And through the years of co-plotting with him, I got a little more confident as I went along and I felt like the time was right, and I always wanted to write, but I waited until such a time that I felt comfortable with the notion. Then I went to Jim with the *Hercules* concept and he said: "Take a chance, go out and do it."

MA: Well, it seems to have worked out really well.



mini-series, I don't know... I like doing a regular book, though. I enjoyed Iron Man immensely, just because I had a chance to really grow with the character. And I did a *long* stint on that, and I wouldn't mind finding a character I really wanted to do up here and go with it...

MA: Any characters in particular?

LAYTON: Well, no. Not at the moment. The thing is, it's too far ahead for me to think about. I have an idea for a mini-series I want to do with Red Wolf, Marvel's Indian Western character...

MA: oh, yeah. He hasn't been used in ages.

LAYTON: I know. And I have this real affection for "third-rate" characters.

MA: That's what I was going to say. Hercules was always sort of a second-rater...

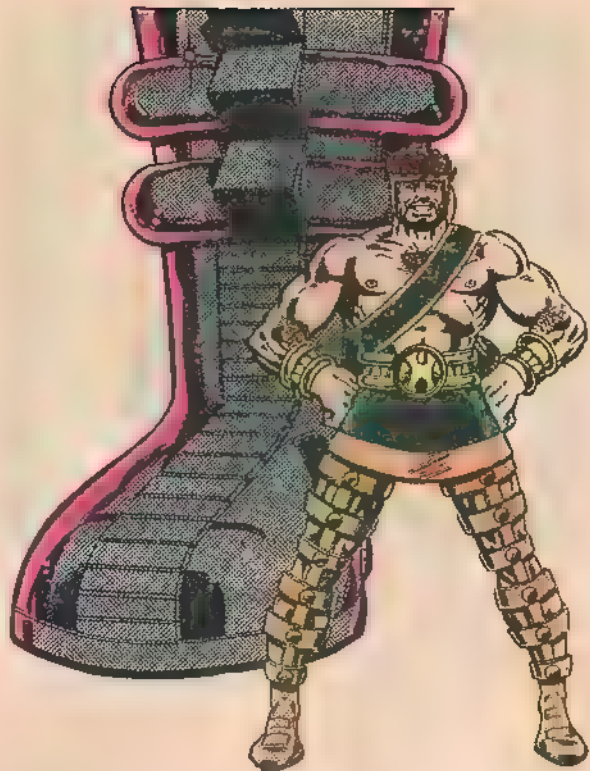
LAYTON: Not anymore. The thing is, that's what I'd like to do with Red Wolf. I'd like to just get my hands on him and totally revamp him. Maybe sometime in the future.

MA: Now how are you going to handle doing the Graphic Novel, are you going to sit down and do the script first and then break it down visually?

LAYTON: No. What I do is, I've already plotted it and I sat down and worked that out with DeFalco and we had a lot of wonderful arguments over it. Then I break it down in outline form; (since I'm drawing it myself, I don't really need to go into big descriptions) and I'm penciling it from that. And then once it's all penciled, then I'll sit down and start the script from the pencils.

MA: Do you find it's more satisfying to be working on your own scripts?

LAYTON: Oh yeah, well of course, because there's a lot of advantages. First, you get a purer product in the sense that I can't crab about the artist because it's me. Also, it



saves a lot of time, I think, for the company too, when you have somebody like a Frank Miller or John Byrne, who can do the whole job themselves. They can cut a lot of corners, save a lot of time and a lot of paperwork and a lot of mailing and things like that. It's all coming out of one guy.

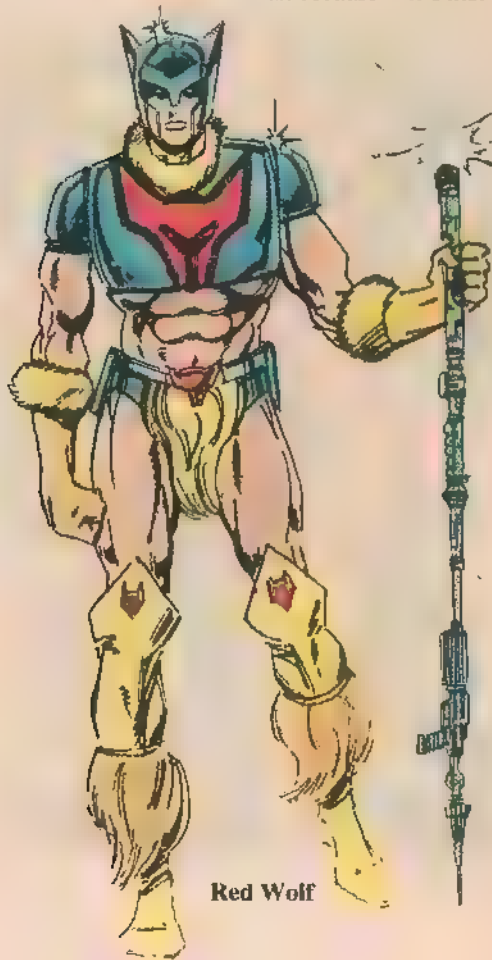
MA: Yeah, but don't you miss the creative energy of collaboration?

LAYTON: Well, sure. I mean, whenever you have somebody you can collaborate with, that's always going to be a lot of fun or whatever, but you've got to remember, I did that for a *long* time and that was all fine and good, but... all good things come to an end. I think it's a finite thing. I don't think you can just go on forever. I mean, I wanted to go on and I couldn't write Iron Man because Dave's the writer. So, I had no choice, if I wanted to write, I *had* to leave the book. And I really had to pursue my own goals. And it wasn't any sort of hassle or anything, I loved working with Dave, I think we did a good job.

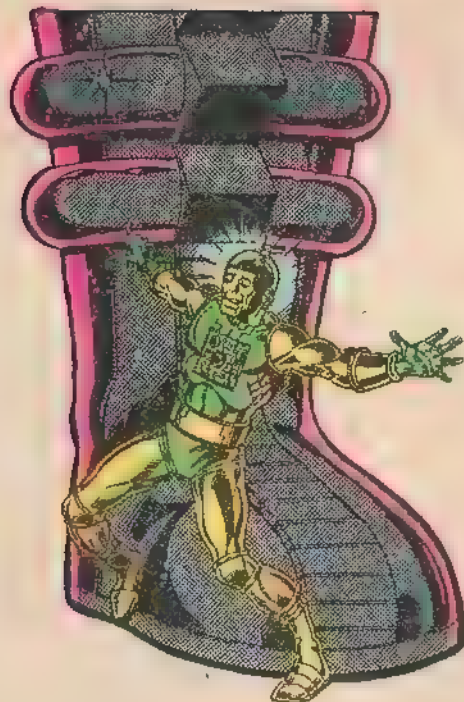
MA: Do you enjoy inking more than penciling?

LAYTON: No. The thing is, I've been inking for almost eight years now and I think I get more pure satisfaction from writing. I even considered for a while giving up drawing and just working as a writer. There is a lot of enjoyment to writing, you know. It's also the fact that it's new and it's like I'm starting from square one again. With inking I feel there's only so far you can go, and then you have to work on your drawing, that's the only way your inking gets better. There's a point where penciling, writing and inking all become the same thing: that's storytelling. Once you understand that, it makes you capable of doing the work all by yourself.

But, I think inking is something that I'm going to do less and less of in the future. Although, as I said, I still enjoy it. I just did a Spider-Man with John Romita Jr. just because I missed him. You know, I hadn't inked his stuff in



Red Wolf



R.B. LAYTON

so long, and I love his pencils and I love inking them, that Tom offered me an issue to do, so I just said: 'Why not?' for old times sake... He's still my favorite person to ink.

MA: What kind of training have you had?

LAYTON: No actual art schooling. I worked starting out as an assistant to Wally Wood, and Dick Giordano and Frank McLaughlin.

MA: What was Wood like to work for? Was he a demanding boss?

LAYTON: It was fun. Oh, he knew what he wanted, no doubt about it, but it was a lot of fun because I don't think he ever really took it all that seriously. A lot of times, working with Woody was just story after story, you know, about various things. And the thing was, Woody was such an incredible teacher and he didn't realize it. I don't think he really realized how much I got out of him, just in the short amount of time I worked for him. He never credited himself as really being a teacher, but he worked out a system of explaining things that was so perfect and simple, I think he could teach anybody how to draw. He really could. He was amazing.

MA: How about working with Dick Giordano?

LAYTON: Actually, you know, I say I was working with Dick Giordano, it wasn't quite like that. I did a few jobs for him and so forth, but Dick lived very close to me, when I first moved out to Connecticut. And I used to ride in and go back and forth on trains with Dick from New York, coming to work at Continuity Studios. I'd always pin him down and I got a two hour art lesson going in, and a two hour art lesson coming back. And this was like twice a week for a year, year and a half... so I credit Dick as being a teacher because he really is. Dick's an incredible teacher. You know, most of the guys in this business, half of 'em at least, if they hadn't worked for Woody, they worked for Dick, and I always got a lot of encouragement and a lot of

private lessons from Dick, you know. He was always willing to help me out.

MA: Are there any artists you still look to for influence?

LAYTON: I think you look at everybody, and you're influenced by everybody around you.

When I say influenced, it doesn't mean that I was copying necessarily from one guy or another, it's just that a lot of what they do, I've been there. With pencilers, I really admire guys like Gil Kane, Jim Starlin. When I was a fan, I really loved Starlin's stuff because it was just right there, straight and simple, you know, and it was powerful. I look at guys like Gil Kane and I think, Wow, that's marvelous. I'm still fascinated with the simplicity. Alex Toth: simplicity at work. Because I think that's what comics comes down to: telling the maximum amount of story with the minimum amount of work involved. You know, it's like the minimum amount of line, the minimum amount of writing. That's why Frank Miller's so good.

MA: Yeah, it's all real spare.

LAYTON: And he gives you everything you need. He realized that it's a visual medium and he gives you that. And, therefore, he doesn't have to weigh it down with a lot of copy. To me, it's good comics.

MA: Are you going to be striving for that kind of simplicity?

LAYTON: Yeah, well, we all do, I mean, at least we all try, and if you look at a page and you see it's just word heavy, loaded with copy, I think it turns a reader off. It kind of breaks up the visual excitement of reading a comic book, when you just have to wade through balloons and balloons and balloons of dialogue. It also means that it's not there in the pictures, and it should be because, this is a visual medium.



BEHIND THE LINES

NEW KID ON THE BLOCK DEPT.



Carl Potts

Greetings.

I'm the latest arrival to Marvel's editorial staff. My first official act was to meet with the other editors in the executive conference room, to pow wow with publisher and guiding light Stan Lee. You may wonder what serious high level decisions concerning the company took place inside the doors left wide open so all the world could see. Well, after a dragged-out and heated thirty-second debate, we decided to make fools of ourselves in front of a camera... all in the line of duty, of course. You'll be able to see the results in Marvel's upcoming Fumetti magazine. Now, this is my kind of company! After spending most of my professional art career working for stuffy Madison Avenue agencies, this is a breath of fresh air! Everyone up here is a solid professional... but we all proudly maintain the "kid" in us.

Like everyone else here, I grew up reading comics. I loved (and still do) all kinds of comics - Marvel's most of all, of course. The two quarters I'd get from my father for mowing the lawn went straight into the neighborhood drug store's cash register. In those days (I'm giving away my age here) fifty cents would buy two comics and two candy bars... with six cents left for the piggy bank. The candy would quickly disappear, but not the comics. I've held on to most of my early Marvels for over two decades. That's the kind of love for comics we hope to continue to generate here at Marvel.

Nowadays the comic mediums' boundaries are really being stretched. We're experimenting with new formats, new creative rights, new subject matter, and new methods of distribution. These are exciting times in the world of comics. I'm thrilled to be a part of it.

GRUMBLINGS FROM THE GRU CREW

Mark Gruenwald/Mike Carlin

One of the craziest things this office did lately was the funky photo cover to the last issue of SPIDER WOMAN. (If you haven't yet seen it, stop reading and go out right this second and buy a copy - the cover alone is worth a buck.) Yes - Marvel has attempted photo covers before, but we wanted to do them all one or two better by 1. having a character use his or her powers before your very eyes, and 2. having a veritable mass of costumed superhumanity, rather than one or two characters at most. The order of the day was SPECTACLE. And judging by the result I think we succeeded. We have two characters using powers (clinging to a wall and flying), and a total of ten costumed cut ups in all.

Now then, we're certain that the question on everyone who saw the cover's mind is "Who were those masked men and women, and where'd all those costumes come from?" Well, we had intended to reveal all their identities in S-W #50 itself, but even

with the double-size format, we had so many loose ends to tie up that we had to eat up both the letterspage and Bullpen Bulletins that issue to make room for more story. So now it can be told a MARVEL AGE exclusive who wore the costumes on SPIDER WOMAN #50. (I'll bet everyone expected that the crazy crew was a bunch of Marvel staffers, and you know what you're right! So without further ado...

SPIDER WOMAN - Bob Harris, assistant editor
HENCHMAN - Brian Poseidon
POINTERGENT - John Morrell, assistant editor
ENFORCER - Vincent Waller, freelance
WEREWOLF - Bob Sharen, colorist and ghost of Marvel titles
ERDEMATION - Mark Gruenwald, editor to Mike Carlin, of Behind the Glass, and friend to insect

Now did anyone out there guess a single secret identity right? I'd be very surprised if you did. The Spider-Woman costume was courtesy of Marvel's personal appearance department, the rest came from odds and ends found in my ever-growing closet of Halloween props and costumes (a fella's got to have hobbies, y'know). Elliot Brown lensed the scene and Crazy and Conan cover painter Bob Larkin did photo retouching on some costume details and highlights. The fire escape on which the scene was shot was courtesy of Bob Camp and Vincent Waller, who share studio space on 37th Street and kindly consented to let us shoot on the premises. Vincent scared me out of a year's growth by hanging off the fire escape by one (gloved) hand, five stories above the litter-strewn alley below for shot after shot. And considering that we shot the scene in mid-December, Bob Sharen must've been nuts to pose without his shirt on for the Werewolf. I guess his hairiness kept him warm.) A good time was had by all.

ELIOT'S TALE

Eliot Brown

I'm grateful to have this opportunity to talk to our audience. I've just finished Mr. DeFalco's laundry and now have 8 minutes left to chat.

The best part about working at the Marvel offices is the unexpected nature of the things that happen. Just a few days ago, our Vice-President, Editor-in-Chief, James Shooter, staggered into Mr. DeFalco's office. As we snapped to attention he warned us that we should steady our young hearts because the single-most best thing to happen to comics was brewing in his office. We looked at him anxiously. What could it mean? How much work would it be? With a characteristically shy smile on his face, Jim said, "Eliot, get your camera and walk this way." He loped off down the hall.

Mr. DeFalco and I barreled along as best we could, screeching around the corners at high speed. We slammed up against his broad back as he halted at the threshold to his cathedral-like office.

A voice boomed out: "EXCELSIOR!" We looked around. Could it be? "FACE FRONT!" Oh, it was! Stan Lee, our leader, had pulled a surprise visit.

He said the Coast was great, he couldn't be better, and he was in the pink of condition. Then we heard the soft, honey-sweet voice of Louise Jones, Editor Supreme, saying how she thought that that was fortunate, considering her plans. Then she laughed. We four men in the room exchanged nervous glances. Louise's laughter means work.

Her knee-slappingly funny Fumetti Book or Photo-Funnies as they're called in Ka-Zar needed photos, and quickly. Orders were shouted, clothing was flying, and strobe-lights were flashing. Then Editors marched in like automatons, thrashed around in a welter of arms and legs. More orders were shouted. They ran away. And then: silence.

Louise popped her head into the devastated room and said, "Good job, men." Gosh, such high praise... from Louise. "Gosh," was all I could say. I was exhausted. Mr. DeFalco popped his head in and said, "Brown, are you laying down on the job, again? It's 3.15, you buffoon. Time for my

shoeshine!" He ran off screaming how this would be the last time he went fishing in the gutter for assistants. It was then that I remember I hadn't paid him yet this week for working with him. I felt awful and hobbled off after him.

"What were you doing in there?" He demanded. I said I was sworn to secrecy. Louise said not to breathe a word to anyone about Stan Lee.

But now, Mr. DeFalco says I have to say something about it. I suppose the best way to tell what to expect is to

say that Louise Jones's Fumetti Book is going to have a centerfold that will show our Publisher, Stan Lee, in a new light. It will show a side of Stan the Man, that few have seen.

Now Mr. DeFalco reminds me that my 8 minutes are up, and I missed a spot of spaghetti sauce on his best shirt. Ah, the life of an assistant editor is never dull!

"Nuff said!"



TALES OF THE TWISTED TOM!

Tom DeFalco

Hi!

I'll bet you think it's a real blast to be editing and writing for Marvel. You're probably convinced that I enjoy devoting ten hours a day (plus commuting time), six days a week (my infinitely-patient wife has recently persuaded me to give up the seventh) in the production of these four-color fantasies.

You're right!

I love my work. I'm really crazy about my job. This is what I've always wanted to do. It's a dream come true. A dream which began many years ago...

I don't remember the exact year or month. I can't even recall how old I was. There was snow on the ground, and I was bored.

The local soda shop had one of those big old-fashioned spinning comic book racks. The type that only showed the masthead and about an inch of every comic's cover art.

A flaming figure on one of the covers caught my eye.

THE FANTASTIC FOUR?

Never heard of it! It was probably an anthology title which contained four stories. I wasn't interested.

Spinning the rack, I noticed that same flaming figure jumping out at me again... from a different issue of the same title. I removed both issues from the racks, and saw the covers in the entirety for the first time...

Wow!

Those were my first two Marvel comics... **FANTASTIC FOUR #2** and **#3**. They were the start of a relationship between Marvel and me which has lasted to this very day. A re-

lationship which is almost too personal for words.

Corny, Corny, Corny... but true!

Why the reminiscence?

Two reasons: Stan Lee, our fearless leader, recently stopped by our offices for a visit, and Al Milgrom is leaving his editorial position.

Stan is great. He's the reason why I love comic books. His stories sparked my interest and fired my imagination. He showed me the medium's potential for excitement, for joy, for fun! Hey, it's always a thrill to see Stan. My assistant, Eliot—The Brown Of Renown—has a few words of his own to say about Stan's most revealing visit.

What can I say about Ol' Amiable Al? A lot. Too much. I'll probably devote an entire column to Al one of these days. I just can't do it now.

I'm going to miss Al-The-Editor! His wit, his creativity, his editorial instincts and artistic abilities! Hey, no one can ever replace him in my book. However, on my book is a different matter...

Al-The-Artist is back again! Hey, I've always been an Al Milgrom fan. I love what he's doing on **PETER PARKER** and **THE AVENGERS**. Having him back as a full-time artist means that he'll be drawing even more. GREAT! You can never have too many exciting comic books on the stands.

Working with talented people like Stan and Al is just a small part of what makes this job so wonderful! I'm a very lucky guy to be in this business, to be here—at the greatest comic book company of all!

Yes, I really am



ROCK & RULE

By Peter David

Ever since the very first movie adaptation that Marvel ever did, *Planet of the Apes* (I think), there has been a succession of comic book versions of feature films ranging from fantasy (*Dragonslayer*) to thriller (*The Spy Who Loved Me*) to musicals (*Xanadu*, *Annie*) to science-fiction/detective (*Bladerunner*).

Spotlighted here are two that insiders feel will garner attention for a variety of reasons. The animated *Rock & Rule*, and *Return of the Jedi*.

Picture a slightly lopsided world of a post-holocaust future. Cities such as Nuke York and Ohmton, U.S.A. thrive (or whatever). For relaxation, the natives, many of whom are part of a mutated race called Drats, take in a show at Radioactive Music Hall.

Through this world walks Mok, an aging rock star, who is a cross between Doug Henning and a homicidal Mick Jagger. Mok, called the Magic Man because of the spectacular visuals that appear at his concerts, is bitter because he is considered old hat by many of his former fans, and he vows revenge.

That vengeance is to take the form

of a demon, summoned from the pits of the Netherworld, to wreak havoc at what will be a farewell concert in every sense of the word.

According to director Clive Smith, *Rock & Rule* has been in production for three and a half years, originally geared for a younger audience until the script evolved into its more adult-oriented form. In addition to detailed full animation, the film features the vocal talents of Debbie Harry (as Angel), Cheap Trick, Lou Reed, Iggy Pop, and Earth, Wind & Fire.

Doing an adaptation of a musically-oriented film is difficult in a soundless medium such as comics. However, *Rock & Rule* is not just a collection of tunes but a solid story. Also, the adaptation is being reproduced directly from the cels, or frames, of the film itself.

Working with rough page-by-page layouts assembled by editors Bob Budiansky and Michael Higgins, Nelvana Studios (the Canadian-based

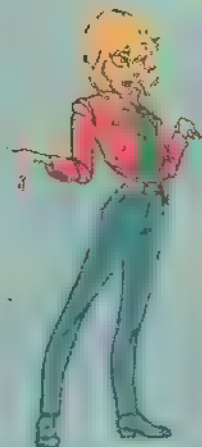
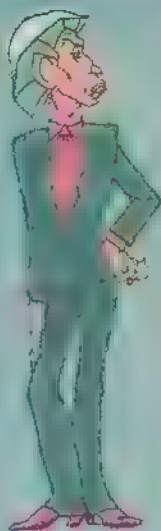
creators of the film) is assembling the book, which will be scripted by Bill Mantlo. Director Clive Smith noted that "the difficulty is that film is twice as wide as it is high, while comics are higher than they are wide." Nevertheless Smith and Budiansky are pleased with the results and the adaptation, which will be *Marvel Super Special* #25, is expected to be on sale in late April.

What can be said about a film about which nothing can be said?

Lucasfilm has clamped such secrecy down on the "Return of the Jedi," the third film in the first of three projected "Star Wars" trilogies, that even editor Jo Duffy did not know what was happening in the film even though scripter Archie Goodwin had read the screenplay several months earlier.

"I only found out what the story of 'Return of the Jedi' is two weeks ago," said Duffy in early February. "And even then it was because, in an

ROCK & RULE



issue of Marvel's regular Star Wars comic, which I script, I had managed to put in not one, not two, but three events that had to be changed because they were too similar to things that happened in the next film. That's when I said, 'Okay, that's it.'"

Lucasfilm's hush-hush approach has spread to all promotional aspects—the art shown had to have the word balloons omitted (it's from page 2 of the *Superspecial*). The Bill Sienkiewicz cover, recently approved in the form of a glowing letter from Lucasfilm, can be shown to people in the office but not reproduced. Of course, Duffy points out, the film will essentially sell itself, which is why her answers to most *Return* questions consist of one of the four following replies: "Archie Goodwin, Al Williamson, Carlos Garzon, and I'm not allowed to say."

Unlike *Empire*, *Return of the Jedi* will not be jammed into the *Star Wars*-title when it appears in its .60¢ form, in order to avoid "having to madly shift gears," said Duffy. Instead it will appear as four issues under its own name, featuring material that will not appear in the *Superspecial*. This, has caused some special problems for the *Return* creative team, as the extra pages must be produced at the same time as the *Superspecial* material but not be missed when they don't appear in the 64-page product.

In the *Star Wars* comic, meantime, all the stories up until issue #80 will be set in a pre-*Return* time frame. As of #80 they will take place after the film, reflecting the developments in that movie.

And what are the developments? Nobody's saying. However, being one of a handful of people outside of Lucasfilm to know, said Jo Duffy, "Gives you a tremendous feeling of power."



(L-R) Mok, Angel, Dizzy, Stretch, Omar, and Cindy



SEND LETTERS AND NAMES
FOR OUR LETTERCOL

Peter David c/o Marvel Comics Group
387 Park Avenue South
New York, NY 10016

To:

Dear Carol,

MARVEL AGE is just what I've been waiting for! It's like a giant monthly Bullpen Bulletin book that sells for only 25¢. It's incredible that no one thought of it before. (Ha, Ha! Only two bits? What a steal!) I've added MA to my monthly subscription service. (One quarter? Incredible!) Thank you for MARVEL AGE. By the way, whatever happened to the Silver Surfer Movie I heard about a while ago?

Matt Kirksey
8243 Billowrista Drive
Playa Del Rey, CA 90291

The Silver Surfer Movie, unfortunately, has been shelved for the nonce, Matt, at present, but we'll let you know if anything happens.

Dear Carol,

I've been trying to decide whether it is really worth 25 cents monthly to see Marvel promote itself. After reading MARVEL AGE #1, I conclude that it is not.

Stephen Gawronski
330 Friar Tuck Drive
Schererville, IN 46375

Hmm. Well, we figured that we couldn't please everyone. Sure, we promote Marvel in these pages. Who *should* we promote? Nabisco? But, actually, our primary goal is *communication*. Judging from our mountains of mail, lots of people are interested in the goings on here at the House of Ideas. Hopefully, in Marvel Age we'll be able to answer many of the questions so many of you have. In upcoming issues, for instance, we'll have articles on creator's rights, how to submit samples, and how some of our newest talents got their start here at Mighty Marvel, AND an interview with Jim Shooter and Stan Lee. All this, and more on our new books, new teams, and recent happenings. Stay tuned.

Dear Carol,

I recently picked up a copy of issue #1 of MARVEL AGE. This publication is exactly what I have wanted for years—a fan publication dedicated only to my favorite comics publisher.

MARVEL AGE seems to be the perfect place to make some comments about the overall direction of Marvel Comics and the Marvel Universe!

It is important that the Marvel Universe continue to change and grow. For example, I am very excited about the events occurring in the recent issues of IRON MAN. Allowing someone other than Tony Stark to be Iron Man is a stroke of genius.

THE HANDBOOK OF THE MARVEL UNIVERSE is an incredible publication! How about a version of the HANDBOOK which is contained within one volume?

I have noticed that several Marvel publications have not included a letters column recently. Please remember that it is important to keep in touch with your readers. The letters columns provide an important forum.

How about explaining what a No-Prize is. Is it an actual physical award? Is there a real prize? Or is it just recognition for finding and fixing a problem in the Marvel Universe.

To sum it all up, Marvel Comics has come a long way in the past few years. The publications are becoming more mature (not the same as adult) in nature—and more readable to those of us over 12. Keep up the good work, keep changing, and keep growing. Thank you for many hours of enjoyment.

Richard Lowe
11250 Dale Street #109
Garden Grove, CA 92640

Thank you for your thoughtful and articulate letter. We're sorry we could only print a small portion of it, but we've passed it along to Jim Shooter and the editors involved. And you are right on target about what MARVEL AGE—and this letter column are all about. We have to keep in touch with our readers. You guys are a very big part of Marvel Comics. You're what makes Marvel great. Jim Shooter and I are constantly trying to come up with even more ways to find out what you guys want, and how we can make our books even better. Which is how MARVEL AGE came about.

We feel the same way about the letter column as you do Richard. We agree that it's important to keep in touch. Jim's your biggest backer on this. He feels, and quite rightly, that our readers are the most important part of the Marvel Comics creative team! So, if a letter column has been pulled by the Editor or the printer, it was probably unavoidable. It's not that we don't care. We do. A lot.

A No-Prize is an envelope, pictured below. What's in it? Well...nothing, actually. Hence the name, "No-Prize". No-Prizes are awarded to eagle-eyed fans who spot especially stupid mistakes which slip past our poor, overworked proofreader—especially if said fan also offers an explanation which helps us wriggle out of the mess.



Dear Carol,

I enjoyed reading MARVEL AGE #1 a lot. I especially liked the idea of showing unpublished art such as the original concept for the cover of CRYSTAR #1 and the neglected drawings for THE OFFICIAL HANDBOOK OF THE MARVEL UNIVERSE. I don't like the idea (actually I hate it!!) of Captain Marvel and Phoenix not receiving full-page treatment.

Alejandro Lopez
43-32 Kissena Boulevard
Flushing, NY

Dear Carol,

AT LAST! I have been collecting, reading, pondering, wondering, fantasizing, and generally ENJOYING the best of your comic book lines for several years now, without one letter of praise. WHY, you ask? Because my praise is more diffuse than a beamer set on stun! If I wrote to ROM, I'd begin about The Fantastic Four. I longed for the defunct Friends of Old Marvel but I sensed it would never again return. But NOW! F.O.O.M. returns with a new title, a new line-up, and a general vitality seldom seen before. Now I can finally say what's been on my mind all these years: "Gee, you guys up there sure are swell." But, on to business.

I would like to find out more about the artists and authors of Marvel, what comics they've worked on before, what they'll do next. Why does Jim Shooter keep shuffling them around? I have NAUGHT but niceties for your comic books; they are always entertaining. This is also a good spot to say "WOW!" Keep those Graphic Novels

a'comin', they're *Grreat!* I've run out of compliments for ALL the Marvel Gang, so until I die...MAKE MINE MARVEL. 'Nuff Said.

Robert Calfee
995 Wing Place
Stanford, CA 94305

You'll be happy to hear that we've planned a series of features on our creative people to be run in future issues of MARVEL AGE. One of the things, you'll find out from the artists and writers is that they keep moving around because *they want to work on a lot of different books—and not necessarily because Jim asks them to move.* They, of course, would like the creators to stick with the books they're on for long stretches, but they also try their best to keep the creators happy. Let's face it, when the artists and writers are happy with the books they're assigned to, their enthusiasm shows and they do their absolute best work. And *that's* worth some occasional shuffling.

Dear Carol,

Issue #1 of MARVEL AGE was fantastic! When I first saw it listed in the Mighty Marvel Checklist, I was sure it would be a \$3.50 magazine. When I bought MARVEL AGE, it looked so much like a comic book, I was a little upset. Then I read it. It was really great!

Marvel Coming Attractions is fantastic! It tells me what I don't want to miss in the months to come. And Peter Sanderson's article on the MARVEL UNIVERSE HANDBOOK was the best! When I finished reading the article, my first words were "It's Incredible!" I am really looking forward to more articles by Peter. I will keep collecting MARVEL AGE and urge my friends to read it. It's great! (This is my ninth month of collecting comics and I don't intend to stop.) Lots of luck!

Travis Lee Conely
6153 Cherry Hill Court
Louisville, KY 40229

Glad to have you on board, Travis. And thanks for the kind words.

Dear Carol,

I just had to drop you a note to thank and congratulate you for your fine job on MARVEL AGE. Though I'm quite certain nobody there remembers me now, I was one of the editors on the final few issues of Marvel's "in-house" fanzine, THE MARVELMANIA MAGAZINE. I drifted away from comics in college, and only recently began reading them again—within the last couple of years. Now, several lifetimes later, here comes MARVEL AGE.

You know the best thing about this book... the three qualities that make up all that's unique about Marvel...affection, intelligence, and a sense of humor. In this day of cynical-style fanzines (you know, "I really hate this stuff, why do I read it?") it's nice to see those three very special qualities still at work. My compliments to all concerned, and especially to you.

Please tell Jim Shooter that I'm still very impressed with the job he's doing.

Jonathan W. Yost
219 S. Barrington Ave. #322
Los Angeles, CA 90049

Thanks for the kind words, Jonathan. We're very impressed with Jim, too. Jim works long, hard hours—both here and at home—to make sure that we produce the kind of books *you* want to see. Jim has been the driving force behind a lot of the changes which have taken place at Marvel in the last five years, fighting for higher rates for our creators, and the opportunity to publish creator-owned material like the EPIC line of comics. Without Jim, we wouldn't have royalties for our creators; the Graphic Novel series; FANFARE (which he and Al Milgrom co-created); DAZZLER, etc., etc., etc. Jim's a great guy, and I'd say so even if he weren't a foot-and-a-half taller than I am. Really.

NEXT IN MARVEL AGE:



Denny O'Neil

William Johnson

Klaus Janson

**On
DAREDEVIL**

And More!

**The Making
of the
Hobgoblin**

NEW FROM MARVEL® COMICS

**CANADA'S
HOTTEST
NEW
SUPER-
HEROES**

ALPHA FLIGHT™

**ON SALE MONTHLY
FIRST ISSUE ON SALE IN MAY!**

